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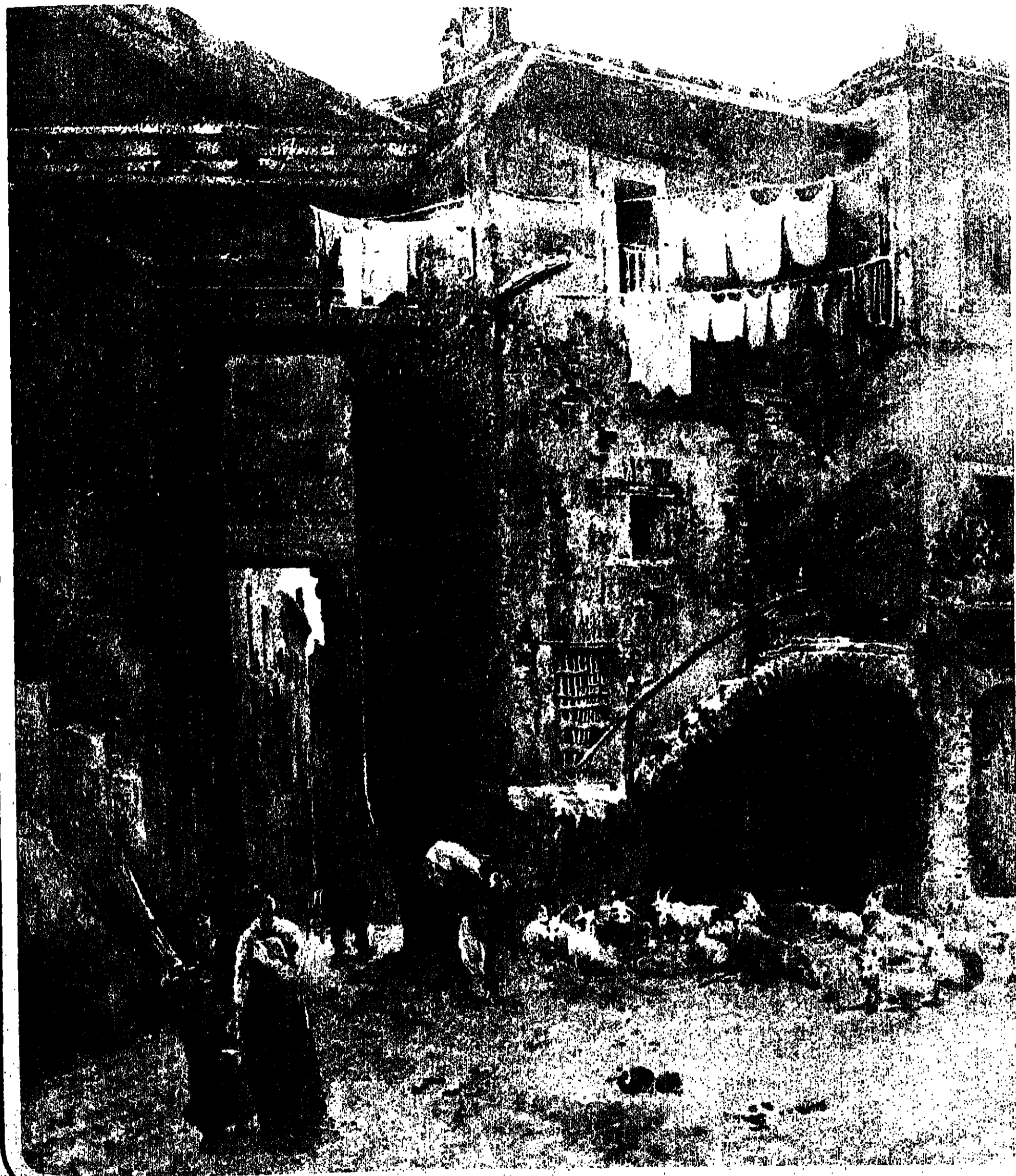


יצהר IZHAR

THE JERUSALEM  
**POST**  
MAGAZINE

Friday, September 21, 1979

**ARTS & ENTERTAINMENT**



Handwritten text in Hebrew, possibly a date or page number.



(Above) Piazza Catalana, in the Roman ghetto, the location of the Catalan Synagogue, established by Jews from Catalonia and Aragon. (Right) Bridge leading to the third section of the Venetian ghetto, the Ghetto Nuovo. (Below) Street in the Ghetto Nuovo. (On the cover) Painting by Franz Rosola, in 1887, of the Portico de Ottavia in the Roman Ghetto. (Photos — Beth Hatefutsoth).

# The original ghetto

CATHERINE ROSENHEIMER sees Beth Hatefutsoth's new exhibit on the Jews of Venice and Rome, and discovers the roots of the word 'ghetto.'



AT THE Beth Hatefutsoth Museum of the Diaspora, the route to 16th century Venice is via Cuba and Ethiopia. When the "Ghettos of Italy" exhibition opens at the museum on September 25, there will be two much smaller collections of photographs, in the foyer, devoted to the Jews of Cuba and the Jews of Ethiopia.

The exhibitions are not connected chronologically or geographically, though they do serve to illustrate the range and vitality of the museum's activities.

The "Ghettos of Italy" exhibition covers the period from 1518 to 1885, concentrating on and contrasting the ghettos of Venice and Rome. March 29, 1516, marked the setting up of the world's first ghetto, in Venice, while 1885 was the date of the demolition of the Rome ghetto, 15 years after local Jews had been freed from the obligation to live there.

The Italian exhibition is Beth Hatefutsoth's fourth major project, and the first for which all the research and collecting was done by the museum's own staff. The three previous exhibitions, devoted to the Jews of New York, of Radauti and of Poland, were all compiled abroad.

The driving force behind "Ghettos of Italy" was curator and chief researcher Daniela Luxembourg, who spent two years on the project, including a month in Italy where she received considerable assistance in the framework of the cultural agreement between the governments of Israel and Italy. In Rome her task was considerably facilitated, by the fact

that the municipality there had staged an exhibition about the Rome ghetto in 1978, and was willing to give her copies of all the photographic material they had collected.

The section of the exhibition devoted to the Venice ghetto was compiled entirely by her. She was assisted by members of the present-day Venetian Jewish community, who gave her access to numerous historical manuscripts, records, engravings and paintings. In Israel, she was helped by local historians, by members of old Italian families, by Liora Kroyanka, who is an expert on Jewish art, and by Iris Fishoff, curator of the Italian synagogue in Jerusalem.

THE EXHIBITION'S design is intentionally claustrophobic, to stress the nature of the subject. The colours of the mark of shame which the ghetto Jews were forced to wear — red for Venice, yellow for Rome — are used to highlight the illustrations from each of the cities.

The Rome ghetto, established in 1555, was the most rigid and restrictive of all Italian ghettos. The ecclesiastical authorities who ruled the city wished to use the ghetto to prove the superiority of Christianity over Judaism. In contrast, the Jews of Venice attained economic as well as cultural prosperity, due to the Venetian authorities' recognition of their important role in the local economy. In the Roman section, the stress is on documents which restricted and humiliated the Jews in every aspect of their lives, on maltreatment and persecution.

THE WORD "ghetto" itself originated in Venice. In contemporary usage it has come to mean any closed area where a particular minority group of any ethnic extraction lives; the word *gheto* in medieval Italian means a foundry — there was a cannon foundry on the island that became the Venetian ghetto.

Reached by three bridges, the ghetto occupied an area of less than 1½ acres, of which almost half was reserved for a public square on which no building was permitted. Over the years, storey after storey was added to the existing buildings to accommodate all the people forced to live there. At one stage there were about 80 families per 10,000 square feet. The first quarter was the Ghetto Nuovo, inhabited by Ashkenazi money-lenders and pawnbrokers; in 1541, with an influx of Jews from Turkey, mostly seamen and merchants, a second quarter, the Ghetto Vecchio, was added. Wealthy Jewish merchants were not compelled to live in the ghetto, but most of them chose to do so, and in 1685 a third section was added.

A SECTION of the exhibition is devoted to the Venetian Hebrew Press, which was founded in 1511 by a Jew from Antwerp, Daniel Bomberg, and became a flourishing local industry. In 1582, a fierce dispute broke out between two competing presses, one charging the other with undercutting. The dispute reached the ears of Pope Julius III, and for 10 years all Jews in the ghetto were forbidden to possess copies of the Talmud, and all the local presses

were closed down by papal edict. In 1668, the presses were permitted to operate again, but from then on all Jewish prayer books were censored.

THE JEWS of the Roman ghetto fared far worse. They were forced to live in a swamp area on the banks of the Tiber, and were plagued by floods and epidemics. Their only permitted activities were money-lending and trading in old clothes or "alte sachen."

The Bull of 1555, issued by Pope Paulus IV, is known as "Cum Nimis Absurdum." Starting with these Latin words, it stated that it was absurd that Jews, guilty of the world's greatest crime (i.e. the killing of Jesus), should be allowed freedom. The misery which the edict inaugurated lasted until the liberation of the ghetto, three centuries later.

Among other things, the edict compelled Jews to live apart from the rest of the city's population, permitted them only one synagogue, and forced them to wear a yellow badge. They were forbidden to employ Christian servants, to work on Christian holidays, to loan money to Christians, or even to speak to gentiles. Jewish doctors were forbidden to treat gentile patients, could not be addressed as "mister," and had all official grants cancelled.

OLD ENGRAVINGS on display show how Jewish cripples and hunchbacks were used to amuse the crowds during the annual Lent Carnival; later, against payment, they were freed from their obligation to participate in the carnival.

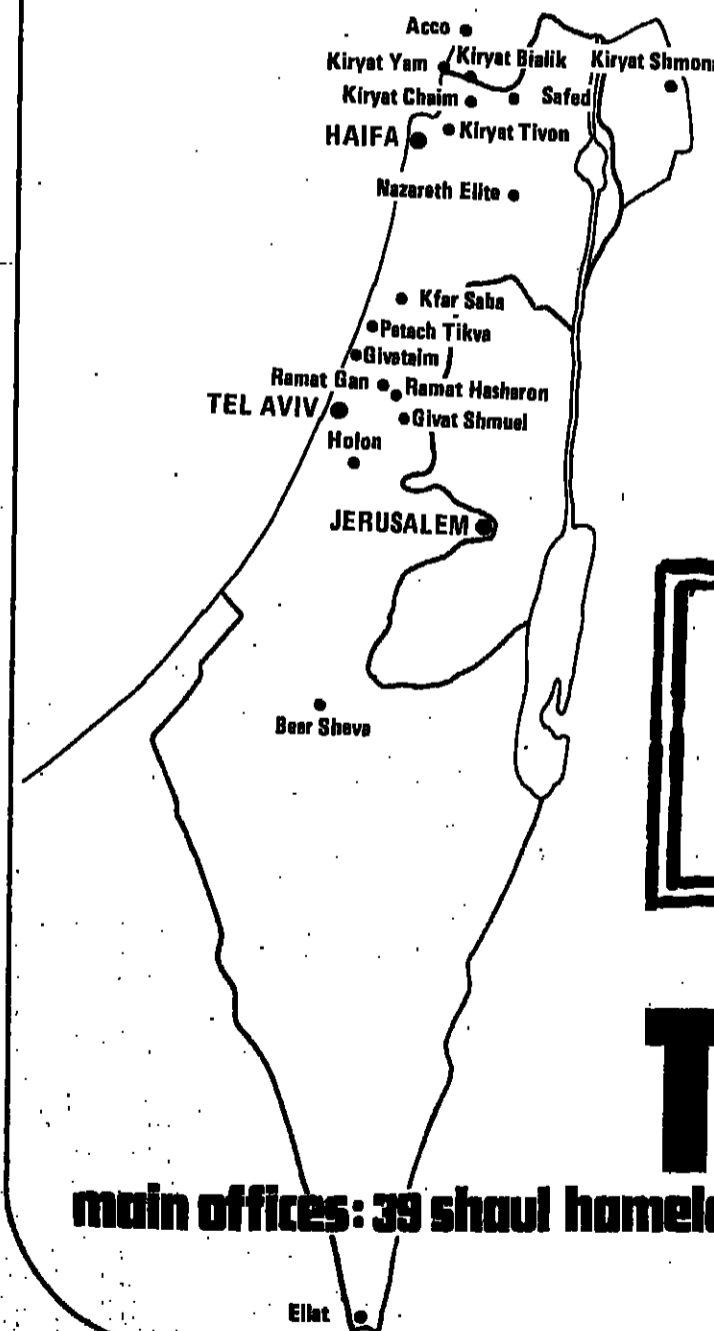
Somewhat surprisingly, in spite of the cultural richness of the environment, not a single important Jewish artist emerged from the Italian ghetto period. The Jews of the ghettos do, however, feature in many engravings and paintings by contemporary Italian artists as well as in the literature of the time. Shakespeare created the immortal Shylock in the Merchant of Venice, which was first staged in England in 1597. While Shylock was undoubtedly a creation of the playwright's imagination, he personified the qualities that some Somitic outsiders attributed to the Italian Jews of the period.

IN ADDITION to the many photographs and photographic reproductions tracing the history of the Jews of Venice and Rome, the museum has managed to assemble an interesting collection of artefacts and Judaica of the period, lent by private collectors as well as local museums.

There are copper cooking pots, brass hand-warmers, and antique matza-making machines, as well as many ceremonial items: a blue blanket used at *brit milot*; a white 17th-century Tora crown; bride's headpiece, made of ceramic flowers; Hanukkiel tallit; amulets for protection of the new born child from the evil eye; and some very elegant clothing. Hard though it seems, at least some of the ghetto inhabitants took pains to dress according to the latest Italian fashions: lace gloves, fans, veils, coats and black lace headscarves attest to their fashion consciousness. □

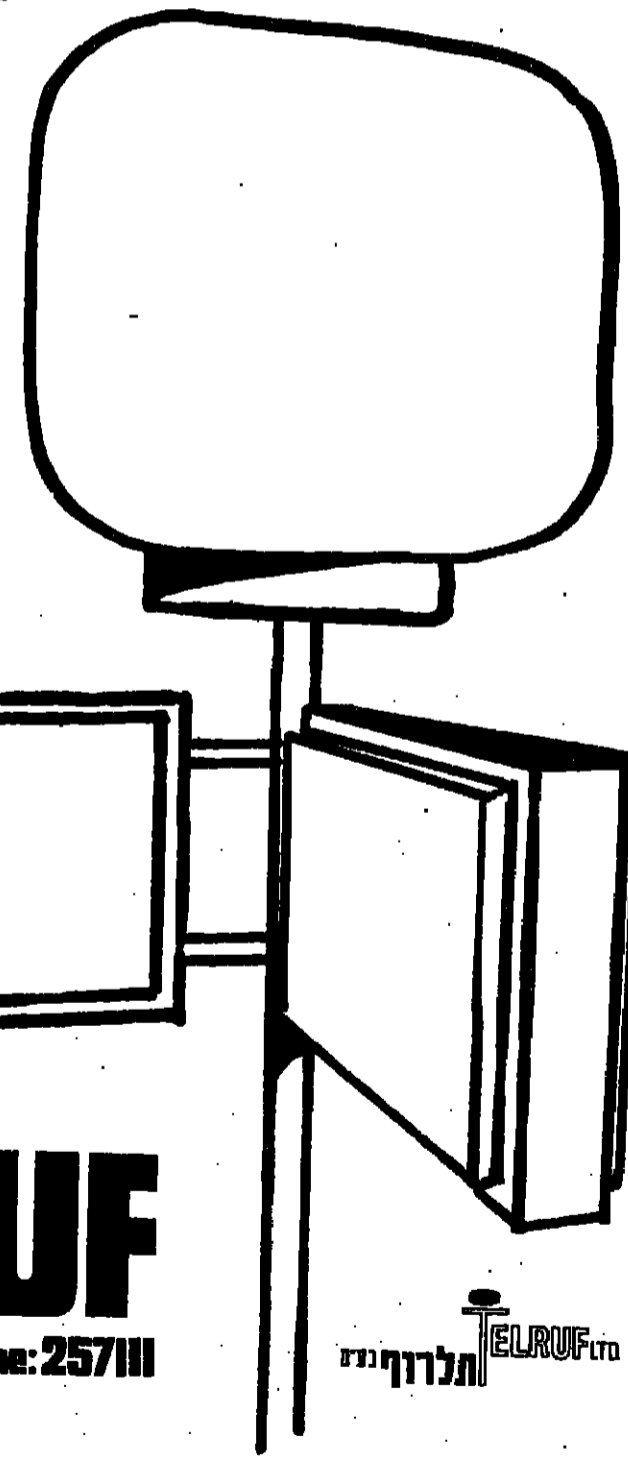
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# Mysticism in a mortuary

**Benny Morris**

ABOVE and around the entrance hang black-edged posters stating: "Yossi Yzraeli is dead." On the floor, between the squat, stone-faced pillars that support the blackened domes of the roof, lie mattresses, striped like prison garb. In niches along the tarred interior wall-candles flicker, like so many lost souls. In the middle of the floor lies a corpse, shrouded in spotless white.

For 90 minutes, 12 Beckett figures in ragged coats and tattered trousers, tin cups dangling from torn pockets, will prance about the floor of Jerusalem's Khan Theatre, gesticulating savagely or staring dumbly into space. Singly and in groups, they will launch into speech, as if actuated by an unseen muse; personal stories will unfold, opening up metaphysical vistas.

Such is the aspect of director Yossi Yzraeli's adaptation for the theatre of Rebbe Nachman of Bratslav's *The Seven Beggars*. Yzraeli's (like Rebbe Nachman's) seven beggars are physically infirm: one is blind, one deaf, one is a stutterer, one has a crooked neck, one is a hunchback, one lacks hands and one has no legs. Of the remaining five characters, two, a man and a woman, are mental regressives, referred to by the players as "the children."

THE PLOT revolves around the staging of a mock wedding between the two "children." Each beggar presents the couple with a gift — the reverse of his personal infirmity. The blind man offers

each beggar's particular movement, in line with his personal disability, choreographed by Miriam Sharon, is impressive; and voice and gesture mirror souls forged, at least in part, in the image of the physical deformities. Throughout the drama the beggars manoeuvre along a narrow tightrope bridging sanity and lunacy.

IN ADDITION to four months of rehearsals — in the last fortnight running to 12 hours a day — the actors have studied their subject in depth," says Yzraeli. They visited synagogues and holy sites such as Rachel's Tomb and the Tomb of the Patriarchs, and read widely about Rebbe Nachman (1772-1811), Hassidism and Kabbala.

Yzraeli, an atheist seeking to come to grips with his Jewish heritage, hopes that his play will stimulate and shock. "If the audience leaves the theatre apathetic or cheerful, I haven't done my job properly," he says.

The fact that the whole of the Khan's floor-space will serve as an extended stage, with the players moving naturally among the audience (which will be restricted to 100 for each performance), and that the beggars will call for audience participation in various ways (by pushing collection cups at them, by asking those questions and so on) will certainly enhance the play's effect.

Yzraeli's *Seven Beggars* appears destined to provide Jerusalem with an evening of total, brutal and moving theatre. □

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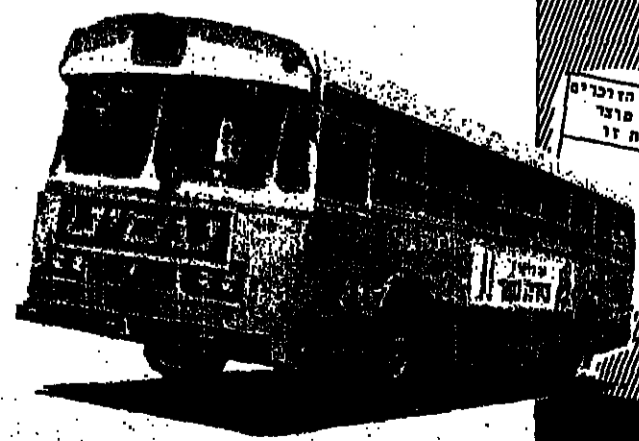
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## Tolerated Jews



**THE GHOSTS OF 1492:** Jewish Aspects of the Struggle for Religious Freedom in Spain, 1848-1976 by Caesar C. Aronsfeld. New York: distributed by Columbia University Press, 88 pp. \$12.50. Geoffrey Wigoder

THE WIDESPREAD belief among Jews that a rabbinical herem (ban) had been placed on Jews ever returning to live in Spain after the 1492 expulsion has no foundation in fact. However, the Inquisition was finally abolished only in 1834 and Jews were not to be found in the country before the mid-19th century, so that the modern history of Spanish Jewry, traced in this monograph, covers only 130 years.

The temporary toppling of the monarchy in 1868 was the signal for open moves for religious liberty. But it was unthinkable that one of the most conservative, powerful and well-entrenched Catholic establishments in the world would easily surrender its hold. Jews, like Protestants and other heretics, were now allowed to worship — as long as this was done in private; and the familiar stereotypes of Jews — as murderers with horns and tails, as blasphemers of Jesus — continued to be widely disseminated and believed.

The Pope demanded that the very idea of freedom of worship be banished from Spanish soil. However, the Jews continued to be tolerated and in a magnanimous gesture, the government even invited victims of the Czarist pogroms "to return to their ancient land" (which must have puzzled the Jews of

significant. By 1900, 2,000 Jews lived in the country, many of them affluent (including bankers and factory owners).

Another humanitarian gesture was made during World War I when Spanish intervention helped to stop the deportations by the Turks of Jews (in this instance, mostly Sephardim) from Palestine. By this time, a Jew was

sitting in the Spanish parliament and the well-known Jewish scholar, A.S. Yahuda, was Professor of Rabbinic Language and Literature at Madrid University. Spain's most distinguished Jewish resident was Max Nordau, who arrived in 1914 — after having been virtually expelled from France as an enemy alien — and remained there until 1919. Considerable cultural and Zionist activities revolved around Yahuda and Nordau in those years.

Alfonso XIII was well-disposed towards the Jews and, after his deposition, so were the Republicans. The Jews sympathized with the dogmatic anticlericalism of the Republicans. Under their regime, they were permitted to demand Jewish religious teachers in general schools. The main community was always in Barcelona, which for geographical and economic reasons proved more attractive than Madrid; the latter had only 45 Jews in the 1930s.

The Spanish Jewish community largely melted away during the Civil War. Not only those under Franco were uncomfortable; the left-wing regime was expropriating property and Jews suffered as members of the well-to-do class. The wealthier Jews left Barcelona and went back to their countries of origin — Turkey, Bulgaria, Rumania, Austria — and even to Germany.

Aronsfeld wisely does not get too deeply involved with the Holocaust period. This has been thoroughly and authoritatively covered by Dr. Haim Avni of the Hebrew University in his book *Spain and the Jews* (which appeared a few years ago in Hebrew and is shortly to be published in English; Aronsfeld appears not to know the book, which covers much of the same ground, but for the Holocaust period he relies on an article published by Avni in Spanish).

Since the War, the story has been of growing rights and recognition, helped by the new winds blowing in the Catholic Church and Spain's need for economic assistance from the U.S. The transition from a regime of tolerance to one of religious liberty came in 1967; and, the following year, the 1492 edict of expulsion was officially revoked and the first officially sanctioned synagogue since 1492 was opened.

Aronsfeld has delved faithfully into the sources and the monograph is an auspicious start to a new series of publications sponsored by the Conference on Jewish Social Studies. But the price is far too steep; 65 pages of text plus 20 of notes and index for \$12.50. The publishers doubtless count on guaranteed library sales to cover their costs, but it is a pity to price it above the ordinary buyer. □

## Israel's wealth

**MISHFAHAT BRUHOT YELADIM BEYISRAEL** (The Child-favoured Family in Israel) by Avraham Danino. Haifa, Zehavi. 180 pp. Unpriced. Leah Abramowitz

PEOPLE tend to equate large families with social problems. The benefits to the individual child, to the fortunate parents and to society are either ignored or dismissed out-of-hand.

In a bilingual, factual study, Avraham Danino effectively argues for a legislation to support and promote large families in Israel. He says that since 40 per cent of the country's children are brought up by only 10 per cent of the parents in Israel, it is an important investment as well as a moral responsibility for the State to share the burden and insure a better society in the next generation.

The first chapters survey the arguments for and against population growth. These points are then considered in relation to the special Jewish demographic situation, resulting from three major occurrences:

- One-third of the Jewish people was wiped out by the Holocaust.
- The incidence of intermarriage and assimilation in the Diaspora is growing annually.

National policy is therefore pivotal.

The Katz Commission in 1969 and other studies found a correlation between hardship, size of family and the country of origin. Danino suggests that rather than encouraging birth control in hard-pressed families, it would be better to reduce the objective causes of hardship — improve housing, real income, and education, thus narrowing the social gap.

In subsequent chapters the author shows how the government's policies or lack of policies have actually worked against large families. In housing, slum clearance, and the almost useless, government-sponsored Three Plus Plan have proven ineffective for all but a small percentage of Israel's large families.

Despite self-initiative and some

improvements, one large family in three is still living in overcrowded housing (20,000 families), whereas one small family in 25 suffers from the same kind of crowding.

Lower educational standards (compiled according to per centage of qualified teachers, scholastic achievements, drop-out rates, etc.) are still more prevalent in those communities with the highest percentage of large families.

Moreover, family allowances have not kept pace with expenditure per child, which means that large families carry more of the inflationary burden than small ones.

ALONG WITH the importance of promoting the image of large families, therefore, Danino sees many ways by which the situation could be changed on a national and local level. Every claim and fact is backed by mathematical tables, charts, statistics, and other research.

In the concluding section, Dr. Eliezer Jaffe traces the development of Zehavi, the grass-root organization of large families in Israel and shows how a self-help lobby group has more chance of success than all the social scientists in the world. Based on the belief that "nation's children are its wealth," Zehavi has been successfully petitioning national leaders and obtaining positive results.

While this important study contains little on the practical aspect of raising a healthy brood — the horseplay and friendly competition; the sharing and cooperation; the early morning chaos or the 13 pairs of shoes to be polished Friday afternoon — it does present the central issue in precise language and figures with the aid of a nice layout and pleasant drawings.

Throughout the book the motif is that Israel has the task of building a sound society founded on the redemption of the Jews as individuals and as a people. There is no better place to start than with our children. □

## Skyhigh sabras

**THE ISRAELI AIR FORCE STORY** by Murray Rubinstein and Richard Goldman. London, Arms and Armour Press. 228 pp. £6.95. Published in Israel by Steimatzky.

IT IS commonplace to relate that the IAF is the most combat-ready, and after the superpowers, one of the most formidable air forces in the world. If proof be needed that it has not lost its edge after five years of inaction against enemy aircraft, the IAF's recent 6-0 score against Syrian Mig's gives the answer.

The story of this air force longs for a teller of heroic tales: How it grew out of a collection of flying ragbats in the years before independence into a force that includes some of the most sophisticated flying combat machines; how from a motley crew of ex-World War II pilots, its men were honed through training and battle into the world's best.

MURRAY RUBINSTEIN and Richard Goldman have attempted to fill the gap. Beginning from the clandestine moves to set up an underground Jewish air service in mandatory Palestine, the authors, in 140 pages cover the ground up

to the Israel-Egypt peace negotiations of 1978. The rest of the book is taken up with photographs and appendices. The recounting of the stirring deeds of the air force is workmanlike and includes an analysis of the lessons of the Yom Kippur War and current trends. However, as a work of reference, which this ostensibly is, it falls short.

The most serious lack is an index. Then, we are treated, in appendix III, to 45 pages of specifications lifted wholesale from some directory of aircraft. The planes are listed alphabetically without any indication of when, and in what numbers they served in the IAF. Thus we have the U.S.-built McDonnell Douglas F-16 followed by some Soviet-built Mig types, presumably captured by Israel, which were hardly part of the air force's active inventory. The Boeing 707 transport is followed by the Bristol Beaufighter fighter with no indication that several decades separate them.

Even more serious, is the fact that several of the types listed were never acquired by the IAF. These include the Israel Aircraft

Industries' Arava, about which the air force is in the final throes of negotiation, but has not yet purchased. Others mentioned, which have not served in the IAF, are the Boeing CH-47 and the Sikorsky S-65 helicopters.

Other errors have crept in as well. Tel Aviv-born Dan Tolkowski, air force chief, 1953-58, is described as a South African. He did, however, train as a pilot in South Africa during World War II. The Hebrew word for missile, *til*, is unaccountably translated as telephone pole.

The problem here is that the IAF is one of the most secretive of air forces and details are grudgingly published. For example most air forces proudly publicize their ace pilots. The IAF, in whose ranks serve the world's foremost jet aces, never does.

All in all however, this book is an adequate presentation of an enthralling story, but the definitive reference work on the

Israel Air Force has yet to be written.

DAVID ESHEL'S large-format glossy volume attempts no more than to outline the history of the air force, interspersed with lots of action photographs, many in colour, and as such succeeds rather well.

This title is one of a series put out by the local firm Eshel-Dramit catering mainly to foreign enthusiasts of militaria. Other volumes cover other arms of the Israel Defence Forces and the list includes books on specific military hardware, such as the Kfir fighter and Centurion tank.

Giving a real insight into the IAF, with many informative maps and diagrams, Eshel's book comes in hard-cover (costing just over IL100) and soft-cover (at about half price) versions. One fault is sloppy photo-captioning with cross-references to the wrong pages. This book also suffers from the lack of an index. □ Gregor







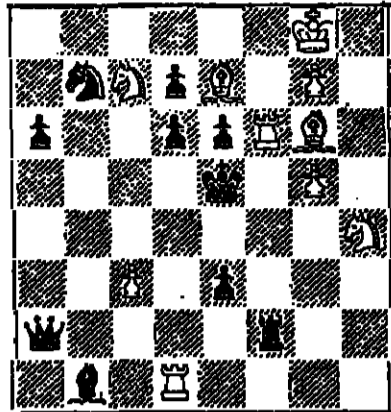






# CHESS

**Eliahu Shahaf**  
 Problem No. 2991  
**L. LOSHINSKI,  
 V. SHIFF, USSR  
 1968**



White mates in four (10-10)  
**SOLUTIONS. Problem No. 2929**  
 (Heinonen). Setplay: 1.d6, d:e,

e:f; Solution: 1.Nd4! — excellent  
 lightweight.

## WORLD JUNIOR CHAMPIONSHIP

FIFTY-SIX players under 20 from 55 countries participated in the World Junior Championship at Skien, Norway this summer. The player favoured to win, Harry Kasparov, of the USSR, was withdrawn by the Soviet Chess Federation just one week before the tournament started. Yasser Seirawan, 19, of Seattle, Washington, became the world champion. His most "dangerous" rival, the Russian reserve, Alexander Chernin, did not seem to have the necessary ambitions this time, according to the bulletin of AIPE (the International Union of Chess Press). Israel representative Michael Pasman, of Beersheba, placed 20th with 7 points. This wasn't surprising if one considers his lack of training with strong rivals. Here is a fine game by the new champion.

**Y. SEIRAWAN G. BARBERO**

1.c4 e5 2.Nc3 Nf6 3.Nf3 Nc6 4.e3 Bb4 5.Qc2 Bc3 6.Qc3 Qc7 7.a3 ab 8.b4 ab 9.ab Ra1 10.Qa1 e4 11.b5 e5 12.b6 b6 13.gf 0-0 14.Bb2 Ne8 15.Bd3 Qh4 16.Ke2 c5 17.Qa8 Nd6 18.Rg1 f6 19.Qd5 Bb2 20.Qc6 Qd2 21.Rg3 h6 22.Rg7 Kf7 23.Qc5 Kf7 24.Qf6 Ke8 25.Bg6 Nf7 26.Be5. Black resigns.

Seirawan suffered only one defeat — at the hands of young Dutchman Rudy Douven, who did remarkably well in the event.  
**R. DOUVEN Y. SEIRAWAN**  
 1.d4 Nf6 2.c4 e5 3.Nf3 b6 4.g3 Bc6 5.Qa4 Bb7 6.Bg2 e5 7.0-0 cd 8.Nd4 Bg2 9.Kg2 Be7 10.Rd1 0-0 11.Nc3 ad 12.Qc2 Qc7 13.b3 Ne6 14.Nf3 Qc7 15.Bb2 Nb4 16.Qb1 b5 17.a3 Nb5 18.cb ab 19.Ne4 Ne4 20.Qe4 d6 21.Kg1 Rf6 22.h4 Na7 23.Qd8 h6 24.Ra1 d6 25.g4 Ne6 26.b4 Nd8 27.g5 hg 28.hg Qd7 29.Kg2 f5 30.Qd4 Bd6 31.Qh4 Rc1 32.Rc1 Qf7 33.Rh1 Qg6 34.Qh8 Kf7 35.Bg7 Ra8 36.Bb2 e6 37.Rh7 Ke6 38.Rh6. Black resigns.

**BIEL BRILLIANTOV**

THE BIEL (Switzerland) festival also included a lightning chess tournament. Vulevic of Yugoslavia topped the table with 6½ points, while Yehuda Grunfeld tied for second with another Yugoslav, Iljic. The following game by the winner was remarkable.

**VULEVIC MULLER**  
 1.Nf3 c5 2.e4 Nc6 3.Nc3 d6 4.g3 g6 5.Bg2 Bg7 6.0-0 Nf8 7.d3 0-0 8.Rb1 Rb8 9.Bd2 b5 10.a3 Bd7 11.h3 b4 12.ab cb 13.Ne2 ad 14.b3 Qc7 15.Ne1 Rf6 16.f4 Na7 17.d4 Nb5 18.e5 Ne8 19.Rc1 Qb6 20.Kh2 Re7 21.Be4 Rb8 22.Nf3 Na3 23.Ng5 Bb5 24.f6 Qa6 25.fg hg 26.Nf4 Bf1 27.e6 f6 28.Bf1 Be2 29.Bg6 Bb6 30.Ne2 Nf6 31.Bd3 Qc6 32.Nf7 Bg7 33.Nf4 Nb5 34.d6 Qc5 35.Nh5 Qf2 36.Kh1 Nd4 37.Nf6 ef 38.Be1 Qf3 39.Qf3 Nf3 40.Nf6 Ne1 41.Re1 Rd8 42.Nb5. Black resigns.

**THE BRILLIANT TOUCH**  
 White — Kg2; Qd3; Re1; Bb5; Nf3; Pa2, ca, fa, g5, h8. (10). Black — Kg6; Qc7; Rb2; Bf8; Nc6; Pa7, f7, g7, h5. (9).

# Drama for the young

**CURTAINRAISERS / Catherine Rosenheimer**



FOR ORNA PORAT, veteran Cameri Theatre actress, and founder and director of the Theatre for Children and Youth sponsored by the Education Ministry, the 1978-1979 theatrical year has been a particularly memorable one. Together with Habimah actor Raphael Klatchkin, she was awarded the Israel Prize, being cited both in her capacity as an actress, and "for bringing young audiences closer to the theatre" during 10 years of building and developing the country's only non-commercial, full-scale children's repertory theatre.

Deeply moved by the award, she describes it as "more than an honour — also a very fine compliment, as well as an obligation to continue, and sustenance to continue developing and growing." The award came during what was a very crucial comeback period for Orna following a serious illness. She had just resumed the active directorship of the children's theatre, after a year's leave of absence; she also returned to the Cameri last season, after an absence of four years, in two major roles, one in *Napoleon: Alive or Dead*, the other in *Death of a Salesman*, which will be continuing into the forthcoming season.

But Orna, a brisk, energetic and forthright person with a highly expressive face, gleaming, laughing and short-cropped hair, is not one to dwell on the past. When we met recently, she was just saying goodbye to the TV crew who had been filming a documentary about her life and work, and starting rehearsals on the new repertoire of 15 plays to be staged during the current school year.

"GENERALLY speaking, people don't realize that, in the range of our activities, we compare with — even exceed — the country's leading subsidized public theatres," she said. This year's estimated budget is IL2.788m., of which the Education Ministry is providing IL1.20m. The remainder will be covered by ticket sales. Last season, the theatre staged 1,372 performances of a repertoire of 11 plays, appearing in 122 towns, villages and settlements. The repertoire is divided into groups, from first grade through to high school, and 80 per cent of it consists of new plays by Israeli writers. The theatre coordinates with local education authorities and the heads of individual schools, providing material on productions before appearing in further reading and study. □

an area, so that teachers can prepare their classes for the play they are about to see. "Our initial aim was to introduce children to the theatre, broaden their outlook and improve their vocabulary," said Orna. "But we have discovered that many of the teachers themselves have never seen live theatre before. We have also been instrumental in getting teachers' seminars to give drama courses."

She is highly critical of the standard of most commercial children's productions. "They are usually dreadful, in content as well as quality, geared to the interests of the producers and not the audiences."

THE PLAYS produced by the Children's Theatre are carefully selected for their themes and educational "message."

"Many of the plays for older children contain elements of violence, examples of slack attitudes to work, a lack of social responsibility — all the ills of Israeli society — that can be utilized as a focus for discussions and debates. For the smaller children, we tend to dress up the themes in fantasy, in the form of fairytales — but here, too, there is emphasis on things like education and democracy, even if they are disguised in a more easily digestible form."

The stacks of letters — comments, compliments, criticisms and queries — received after every performance are, for Orna Porat, testimony of the theatre's valuable contact with the country's youth.

The plays in this year's repertory are by Ephraim Sidon, Galila Ron Feder, Hillel Mittelpunkt, Edna Shavit, Goren and Hagit Richiv. Only two are translations: Eric Smith's puppet version of Hans Christian Andersen's other in *Death of a Salesman*, the *Swine Queen* and James Ambrose Brown's *King of the Corals*.

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# Critic's choice

FILMS / David George

**ROSH HASHANA** is upon us; I have seen 154 new films this year; and it's time for a reckoning. After all, the Academy of Motion Picture Arts and Sciences has its awards; Cannes, Venice, Berlin and San Francisco have their festivals; and every film critic should be entitled to his opinions. It is understood that the opinions of a critic, as well informed as they may be, carry no cash prizes, no guarantees, and no free rides on the roller coaster. Having said this, here is my partial review, only somewhat tongue in cheek, of the good, the bad and the ridiculous.

**Most Pretentious Film:** A tie between two Sylvester Stallone movies — *First* and *Paradise Alley*. Though Stallone bears a vague resemblance to Marlon Brando, he just doesn't make it into Brando's class. Neither do his films.

**Least Pretentious Film:** *Super-*

and screen writers could completely fabricate a "biography" of the artist's life based on "1001 loving lies" may not have been a sign of quality, but it was surely original.

**Least Original Film:** *Breakthrough*, which was based almost entirely on 674 earlier films about World War II.

**Most Cynical Film:** Avi Neshet's *Disengoff 99*, for its almost entirely negative approach to Israeli youth.

**Least Cynical Film:** All the 11 Walt Disney productions that came to Israel this year. What could possibly be cynical in a Disney film?

**Most Optimistic Film:** *Close Encounters of the Third Kind*. If "they" really are out there caring for us, we really don't have to worry about anything. A nice feeling to know that it will all be O.K. in the end.

**Most Pessimistic Film:** Ingmar Bergman's *Autumn Sonata*. A gloomy forecast for the future: "You hate me because of what I did to you as a child; I hate myself for what you think I did; I hate you because of what you made me do..." And so on and so on.

**The Deadliest Film:** *Battle Star Galactica*. They killed off 300



Superman and Lois Lane.

million human souls in this one. That takes a record for something.

**The Zaniest Film:** *The Last Remake of Beau Geste*. Because of the parody on all good taste, as well as Marty Feldman's rolling eyes.

**The Most Unbelievable Film:** Alan Bates's *The Shout*. Sometimes you heard it, sometimes you didn't.

**The Least Sexy Film:** *Goodbye Emmanuelle*. Because it was all sex it just never managed to titillate at all.

NOW for the more serious "awards" — for the best and worst films of the year. In selecting the worst, there was little problem. All that had to be done

was to seek out those films that (a) said nothing and (b) said it badly. A close thing between: *Ashanti*, *Little Mo*, *High Ballin*, *Rock n'Roll*, *Safari Express* and *The Dog*.

However, there were enough good films to make it difficult to limit my selection. I consulted with my co-critic, Ruth Ariella Brody, and here are our separate opinions:

David George's best film selections: Kurosawa's *Dersu Uzala*; Bertolucci's *1900*; Mallik's *Days of Heaven*; Goretta's *The Luccemaker*; Cimino's *The Deer Hunter*; Herzog's *Stroszek*. I must also include Israeli Avram Heffner's *The Winchell Affair*.

Ruth Ariella Brody's best film selections: Kurosawa's *Dersu Uzala*; Peckinpah's *Convoy*; Parker's *Midnight Express*; Mallik's *Days of Heaven*; Cimino's *The Deer Hunter*; Ashby's *Coming Home*; Menzel's *Lovely People with the Crank*; Roas's *Goodbye Girl*; *The China Syndrome*; and *Heaven Can Wait*.

One last note: A fortnight ago Michelangelo Antonioni was referred to in these columns as "the late Italian director." Antonioni, of course, is very much alive. □

# Bands & bonds



MUSIC & MUSICIANS / Yohanan Boehm

**MAX TARG'S VISIT** to Israel this autumn provides an opportunity to recall the story of AMLI and its beneficial impact on Israel's musical life.

The acronym stands for "Americans for a Music Library in Israel," but much more lies hidden behind these initials than is immediately apparent. Firstly, there is more than "A Music Library" in Israel. In fact, there are nine: in music academies, universities and municipalities which owe a large part of their collection to AMLI. Music scores, books and periodicals have been provided for over 20 years, but AMLI's chief importance stems from another of its activities.

It had made available over 15,000 musical instruments and pieces of equipment which have enabled youth bands and orchestras, as well as the Army Band, the Police Orchestra and other professional bodies to operate or expand activities that the paucity of funds would otherwise have forbidden.

Thousands of youngsters unable to buy an instrument or pay for lessons now play music together in youth bands throughout the country. Interestingly, such bands have also given birth to music schools and conservatories.

Several years ago, all these activities stood in danger of extinction. Fanny Targ, Max's wife and comrade in AMLI, died suddenly. Max himself was into his eighties. Heavy customs duties were being imposed on musical instruments.

This combination persuaded Max Targ to wind up AMLI. Although memorial plaques were put up here and there as a reminder of AMLI's contribution and many scholarships made available, the crucial project of importing instruments for the young stopped altogether. The lack of new instruments and the deterioration of the existing ones through normal wear and tear faced one band after another with the threat of dissolution. Official funds for acquiring musical instruments are sorely insufficient and customs duties and middlemen's profits high, making it difficult to maintain standards. The few instruments occasionally brought into the country by private donors are only a drop in the bucket and help only locally.

For example, in Jerusalem, Lillian Siskin is active in acquiring instruments and records for the city's municipal bands and the Alpert family of Los Angeles provides equipment for the Youth Music Centre house they have had renovated on the slopes of Mt. Zion facing Yemin Moshe. But such patrons are non-existent in other cities and towns.

A CHANCE MEETING of an Israeli and a musical Chicagoan couple in Vienna in the summer of 1975 turned out to be their musical salvation in the form of the "Music Foundation of Israel," which is a branch of the "Music Foundation of Chicago." The couple, Robert and Mary Jane Asher,

who were among the promoters of the International Youth Music Festival in Vienna, decided consequently to use their considerable energies and talents exclusively to develop musical activities for young Israelis.

Negotiations with the Jerusalem Municipality led to the creation of an annual youth music festival in the capital and of an annual conductors' seminar in cooperation with the Israel Band Federation and the Ministry of Education and Culture.

The first youth festival was held in 1976 with a band of 400 children playing for an audience in the YMCA sports field. A nationwide youth band was selected as a "workshop band" for the conductors' seminar held by Prof. Bill Revell of Ann Arbor, Michigan.

The 1976 festival included two foreign bands, one Danish and one German, and the seminar concluded with a public concert given by the selected youth band. Prof. Jimmy Reynolds of Iowa State University was invited to return to work with 17 bands and their instructors all over Israel.

This year's youth band festival was cancelled for lack of funds, but the conductors' seminar was held at the Jerusalem Music Centre with Prof. John Paynter of Northwestern University in Evanston, Illinois. The concert of the selected band at the close of the seminar in the YMCA auditorium was recorded and subsequently broadcast.

This is only one of the many projects of the "Music Foundation of Israel." Some are geared to an individual like the help it has given to Charley Eibaz of Jerusalem who has been handicapped since childhood. He was sent to Norfolk, Virginia, last year to learn the repair of brass instruments. He has returned and hopefully will soon establish a workshop for this purpose in Jerusalem with the Foundation's assistance. Charley's case typifies the Foundation's approach. He paid his fare to Norfolk, but the Foundation took care of all the other details.

The Foundation's policy is to fill Israel's declared needs without attempting to impose an "American way" of doing things. A local committee screens programmes which are referred to the American advisory board whose members are senior faculty of American universities. Max Targ is associated with the organization and his long experience is to the general advantage.

The Foundation's benefactions also include: the creation and expansion of the Central Music Library of the Israel Band Federation, assistance in the organization of study tours for Israel conductors to the U.S., and a music-in-school programme in which music is taught to a number of classes during school hours which was launched in Acre last year and is being extended to Lod. Instruments and even teachers from the U.S. for this particular programme are also being provided by the Foundation, as are many instruments for old and new bands.

The importation of band instruments is coordinated with the Rothschild Foundation (*Keren Aot Hagiklav*). The latter has provided some 800 instruments to about 20 bands in close cooperation with the Music Foundation and the Israel Band Federation.

Max Targ, who is soon to turn 85, can be happy in the knowledge that his pioneering efforts begun 30 years ago have borne a rich harvest. □

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# Israeli originals

THEATRE / Mendel Kohansky

THE PAST theatrical season gave us eight original plays, which is an impressive number. Few countries, apart from the great theatrical powers, can match it. But quality did not follow quantity — nothing outstanding came up; our leading playwrights did not put their best foot forward.

Nissim Aloni, the magician of the stage who entertained and intrigued almost a generation of theatre-goers, had been strangely silent in the past few years, limiting his activities to translations and adaptations. What he gave us this year was a revival of his *Napoleon Dead or Alive* at the Carmel, under his own direction, one of the flashiest, most opulent shows in years — and one of the emptiest.

There were endless changes of scenery, a fantastically decked out cast large enough to populate a medium-sized development

town, a six-piece band in the pit, recorded music and sound effects blaring from loudspeakers. And it was all for nothing, for some confused snippets of ideas, for once brilliant sounding dialogue that had dated.

Also disappointing, but not as badly, was Hanoeh Levin's annual contribution, *A Winter Funeral* (at Habimah). Those who thought that this talented writer had already worked his infantile anal obsessions out of his system, now have reason to suspect that there are no other strings to his bow. There was a vaudeville-like scene in the play when the whole cast joined in a hymn to *tuchet!*, a diminutive grossly misapplied since all the ladies on the stage had rather large behinds. He also treated us to a short dissertation on death which, the way he sees it, is actually one prolonged act of breaking wind: one dies by releas-

ing one's supply of gas. "Out of where?" asked the man about to die. And the Angel of Death calmly replied, "Out of the usual place, where else?"

There were some good things in the play, scenes of poetry and pathos and beauty attesting to the playwright's ability to show compassion and empathy, as in the character of the dying old woman whose sole desire was to have a fitting funeral to establish the fact that she had lived in this world, scenes which leave hope that some day Levin will write a play worthy of his talent.

Also disappointing was Yehoshua Sobol's offering, Sobol established himself on our stages with at least two plays of significance (*Sylvester 1971* and *Night of the Twentieth*). His projected trilogy, which somehow shrank to two plays, showed that the author had bitten off more than he could chew. *The Days of the House of Kaplan* (the collective name of the trilogy) at Habimah was meant to be an Israeli version of Aeschylus' *Oresteia*, the tragic chronicle of an Israeli family extending over three generations.

What Sobol overestimated was the material at his disposal. The pedestrian characters in the plays lacked depth and grandeur and were simply not the stuff of which heroes are made. Even a writer with considerably more talent than Sobol would have failed at the task.



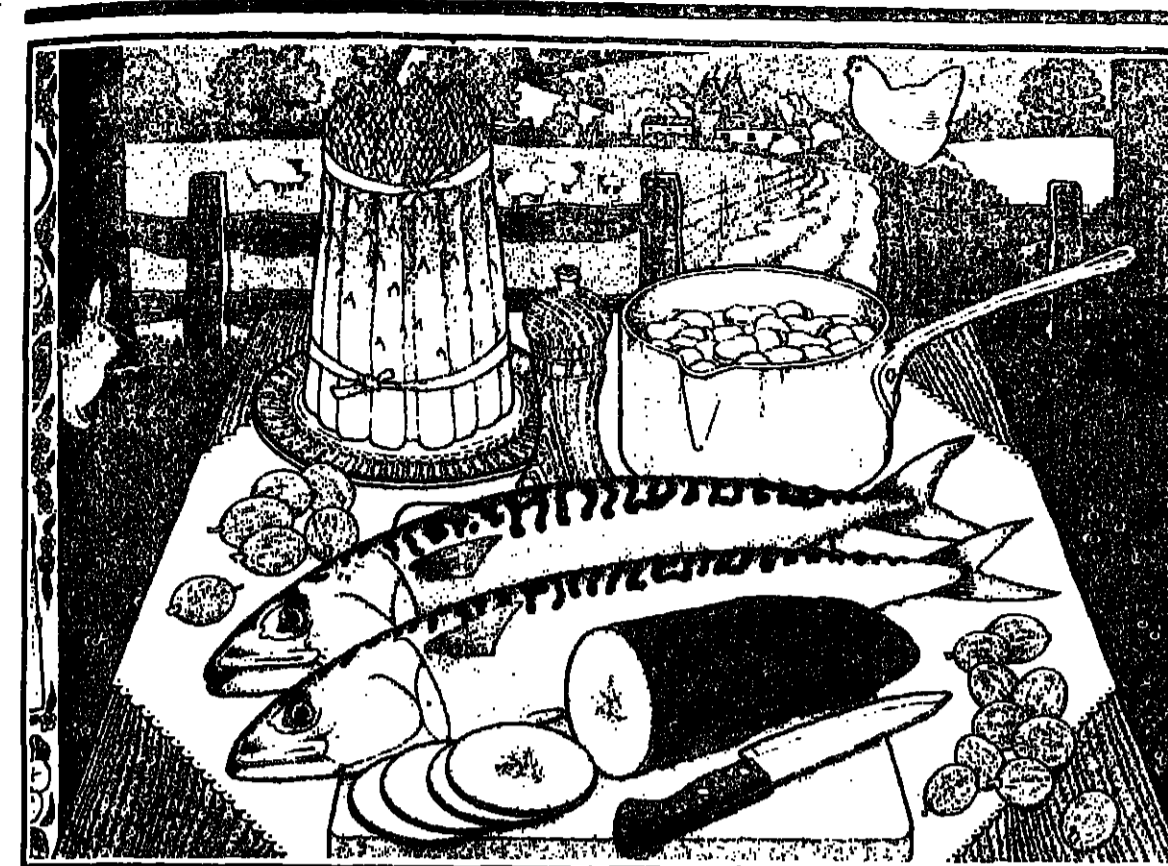
Just about the only original play this season which I found completely satisfying, the thinness of its texture notwithstanding, was Ya'acov Shabtai's *Waiting*, a greatly entertaining comedy set in the days of King Ahab, some three millennia ago, a period which, by some strange coincidence, resembles our own. It was a time of prosperity in the land, with everybody eating, and eating well, especially at the royal court, where all state business was conducted at the dining table by King Ahab and his Queen Jezebel.

The story (from I Kings, XXI) concerned citizen Naboth, who owned a vineyard adjoining the palace grounds. The king, who needed a vegetable garden to supply fresh produce for his table, cast an eye on Naboth's vineyard, which Naboth refused to sell on the grounds that the Torah forbids the selling of inherited land. This made the king sad — so sad that he refused to eat; and this made the Queen sad.

But a way was found, Naboth was dispossessed, strictly according to the law, and executed for cursing God and king, and the latter got his vegetable garden, and everybody went back to the business of eating.

There was little depth to the play; all its merit was on the surface, a brilliant piece of satire made more piquant by placing the action in the fabled past. The dialogue was very funny, studded with verbal fireworks, and King Ahab, though a dull character, occasionally took off on flights of self-righteous, self-indulgent oratory, which sounded so distressingly familiar that I squirmed and wished I could turn it off, as I turn off my set. □

This is the second of two articles reviewing the 1978-79 theatre season.



## Breakfast bargains

A FEW WEEKS ago the Hotel Association announced they were recommending an end to the traditional Israeli breakfast.

Food has become too expensive, they said, and hotels can no longer afford to provide a vast selection for the old prices. Reluctant to raise prices, they would give a roll and coffee instead of the lavish buffet.

The response was fast and sharp. Some of the country's largest and best known hotels said they would not go along with the decision. Other hotels, which in any case charge extra for breakfast, pointed out that the Israeli breakfast was one of their most popular features.

The Industry, Trade and Tourism Ministry pointed out that such a reduction in services would constitute a *de facto*, unauthorized price increase, and a number of travel agents from abroad said they would regard such a step as breach of contract. The Hotel Association retreated, but they still say they may have to raise prices.

I decided to have breakfast at several hotels, to see what the tourist will be missing if it is stopped, and found that the meal is probably the best bargain in the country today.

I FIRST went to the Tel Aviv Hilton, where we were seated at a table with an impressive view of the sea. We began our meal with a large goblet of fresh orange juice. While we sipped our juice, manager Kieter Hickstein told me that although guests who are not on package tours pay extra for breakfast, about 80 per cent opt for the big meal.

He also pointed out that group contracts are always very carefully worded, with the words "full Israeli breakfast" included. There is no question, he said, of breaking such a contract. At this point, we decided to go back and see what the buffet had to offer.

I did not feel like having stewed prunes, or tinned peaches or tinned pineapple. Nor did I try any of the large assortment of fruit, yogurt available. On the other hand, I did try a lit-

### MATTERS OF TASTE

Haim Shapiro

lasts until 9 a.m. The price of the meal is included in that of the room; the charge for anyone coming in from the outside is \$4.50 (about IL132 including VAT).

Here too the hotel is bedevilled by guests who take away sandwiches. Manager Dudi Schiff told us, as we sipped our orange juice, that much as he would hate to, he may install signs telling guests they will be charged for food taken out of the dining room.

Here the unique item was a finely chopped tomato and cucumber salad with lots of parsley, in the Arab style. The selection of fish included smoked mackerel and excellent herring filets. There was also a large number of white cheese spreads, with seasoned white cheese.

Hard boiled eggs and scrambled eggs were on hand, as were porridge and corn flakes. Long white rolls were available as were croissants, although Schiff admitted that the latter are not served every day.

As we munched our way through the last croissant, we discussed the evolution of the meal. Schiff pointed out that it is in fact a misnomer. Virtually no Israeli eats such a big breakfast, not even on Shabbat.

On the other hand, he pointed out, the meal has provided hotels with the opportunity to serve guests the country's high quality dairy products which, until not long ago, were relatively inexpensive. The demands of the guests from abroad and competition between hotels caused the addition of such items as eggs, breakfast cereals and smoked fish.

He said there have been virtually no complaints from non-Jewish guests, of which the hotel has a large number, concerning the lack of meat. On the contrary, he said, most non-Jewish visitors know about the Israeli breakfast before they arrive in the country and look forward to it.

Although the hotels previously made money on breakfast, they are now lucky to break even. But Schiff added that this is no reason to cut back. If anything, he said, we should make the breakfast even better. □

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# Taylor-made

ROCK, ETC. / Madeline L. Kind

JAMES TAYLOR is back after a too-long absence. He looks like hell (could you identify him from the picture?) and it's enough to make us worry if he's been poking pins in his arms again. But the good news is that *Flag* (CBS) is a many-flavoured treat.

Taylor works a number of traditions on this album, but all are unified by his distinctive vocal and guitar-style, which are at once never complicated and yet never simple-minded. There are, for example, two fine working-stiff songs, "Brother Truck" (with brother Alex Taylor on back-up vocals) and "Millworker," a lyrical ballad which is bound to be stolen soon by many another performer.

We also have a classy prison lament, "Sleep Come Free Me," and several straight love songs, including "Chanson Française," which makes us wonder how the engineers could keep their faces straight, given Taylor's fractured

Frawn-says. Then there's "I Will Not Lie For You," which is not Carter's campaign theme song but a slick roundelay on the he-she-me merry-go-round.

Taylor takes two modern standards back to their roots, more to prove what can be done than to fill out an album, and his readings of "Day Tripper" and "Up on the Roof" are so much like J.T. originals that you'll just grin all the way through them. As an added flip, Taylor trots out "Rainy Day Man" — written a decade ago — as a sort of a tenth anniversary salute to himself, and it sounds so fresh we heartily approve.

The dark side of James Taylor surfaces on "Johnnie Come Back," a bouncy rocker which belies the evil suggestiveness of such lines as: "She only shows up for meals/ My medicine chest and my automobiles..."

But the really big bruiser on the album is the track that opens the second side. It's called "B.S.U.R.

(S.U.C.S.I.M.I.M.)," which stands for "Be as you are as you see/ As I am I am." Once you get past all the cryptic cuteness of the title, you'll find this is at once James Taylor at his best and at his most typical.

Wife Carly Simon drops in for background vocals on that number, and such pros as Leland Sklar and Russel Kunkel hold down the rhythm on most other tracks. Anywhere on the turntable, you'll say it's really sweet, Baby James.

DAN FOGELBERG also steps out on his own on *Nether Lands* (CBS). This one was recorded before the rather boring *Twain* *Sons of Different Mothers*, which he recorded with Tim Weisberg, and this one is so much better that it seems clear Dan should follow his own instincts.

Not that I'm nominating *Nether Lands* for platinum, gold, or even manganese. Like Taylor, Fogelberg tries a variety of traditional types here. Unlike Taylor, Dan lacks a distinctive voice and style to carry it off. In fact, his voice is painfully reedy, and while his compositions and guitars and keyboards are all competent, they lack fire and any sort of identity.



The title tune is nice, but a little cloying, as is the throwaway "Give Me Some Time." That one has the faint suggestion of a Latin influence, which doesn't seem to influence anything in particular, just as "Once Upon a Time" and "Lessons Learned" have a country corn colouration which is all for naught. Other tunes are quite

pretty, like "Seacrow's Dream." The occasional rocker never take off, but "Dancing Shoes" is one tune worth hearing again and again.

In short, if you're willing to invest in a promising album which lacks direction but still won't offend, you might try this one.

ROCK REGA: And here's a round-up of the latest news. Johnny Rotten's put together a new band called Public Image, and their first single is called "Disco Death".... The Bee Gees will produce Barbra Streisand's new album... The record industry everywhere is crying the blues, with cut-backs and lay-offs and gimmicks, gimmicks, gimmicks, like coloured discs, picture discs, and — taste this — the new Led Zepplin coming out in six different album covers, all sold in brown wrappers so you don't know which one you get. The idea is you should collect 'em, like bubble gum cards...

Quiz Time: First Prize, Conway Twitty's autograph on a postdated cheque if you can name — quick! — the all-time best-selling pop album. BEEP! Wrong again, thickness, it's *Saturday Night Fever*, with world sales of 21 million. □

# Deserved applause

BRIDGE  
George Levinrew



TODAY'S DEAL comes from the match between Israel and Italy, at the recent European Championships. It was played in the Vugraph Theatre, and the audience applauded as Israel's Julian Frydlich made his contract through a squeeze and end play.

Love all

Shanah NORTH	Garozzo EAST
♠ 88 ♥ J84 ♦ 55 ♣ 89765	♠ 109743 ♥ K98 ♦ A107 ♣ 102

French SOUTH (D)	Frydlich WEST
♠ 833 ♥ K753 ♦ 83 ♣ A3	♠ 107 ♥ J854 ♦ QJ84

South opened one spade; North responded one no trump; South rebid two hearts, which bought the contract. West led a club, which dealer won with the ace. He led the spade ace and then the spade king, which West ruffed. The diamond jack was returned, and it held the trick. East won the next trick with the diamond ten and played the heart nine, won by West. The heart ten was covered by the jack, king and ace leaving this end position:

NORTH	EAST
♠ 8 ♥ 6 ♦ Q976 ♣ 8	♠ 1092 ♥ 108 ♦ 8 ♣ 10
WEST	SOUTH
♠ 833 ♥ K753 ♦ 83 ♣ A3	♠ J83 ♥ 53 ♦ 5 ♣ 2

Frydlich's problem now was to make three trump tricks on a cross ruff, together with the spade jack and the club king. He led a club to the king and returned a club which he ruffed when Garozzo discarded a spade. For East to have ruffed with the heart eight would not have helped the defence. South led the spade jack and then ruffed a spade in dummy. The play of a club assured that Frydlich would make his last trump and the contract.  
(Information supplied by the European Bridge League)

PROBLEM for the Reader

NORTH	SOUTH
♠ 710 ♥ QJ84 ♦ 877 ♣ A	♠ AK833 ♥ A ♦ QJ106 ♣ A

Both France and Germany at the European Championships were in a six spade contract, with South as declarer. A club was led. Making the contract depends on your lead from dummy for the second trick. Both France and Germany, in the same contract and with the same line of play, were set. How would you play the second trick? Your answer is invited. See next week's column. □

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5740 must be for us, the Jewish people, the year for a great leap forward. A year for us to think and act anew to safeguard Israel's first peace. And for us Sephardim, as a part of the Jewish nation, this new year should herald the elevation of our spiritual heritage.

The new year is a new opportunity, a new beginning to assert ourselves on a global basis, what we see throughout the diaspora and in Israel today, is a sense of awakening, a glimmer of a new renaissance of the brilliance of the Sephardi heritage and the role that Sephardim can play in our time.

The spirituality, the poetry and the philosophy of our Sephardi heritage are treasures that must be preserved and nourished for the totality of Jewish life and especially for our youth.

For our children are the guarantors of our heritage, and the guardians of our tradition. And in Israel, our children are the symbol of the future.

That is why the World Sephardi Federation has pledged itself to help our brothers, the Sephardim, in Israel to re-assert themselves, to create their own leadership, and to find pride and self-esteem in their roots, while preserving the rich culture they developed living in North Africa, Asia and the Magreb.

It is a pledge that finds fulfillment in the renewal of our covenant with Jewish Life; to complete the work of properly absorbing all of Israel's immigrants; those who believed they had a sacred obligation to return to Zion to help in the construction of the Jewish nation, to help re-educate our youth who seek to find their identity as Jews and to develop a leadership based on a memory of the past with high hopes for Israel's future.

This is what the World Sephardi Federation pledges for the new year, 5740. It is for a great leap forward toward a spiritual re-awakening and the building of peace. We pray that God will fulfil our pledges, and that the new year will bring the realization of our most sacred aspirations.

Nessim Gaon  
President  
World Sephardi Federation



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